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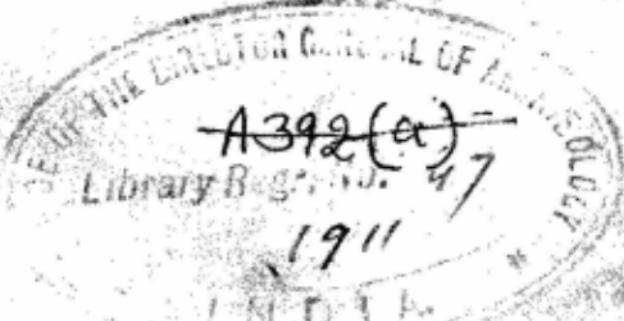
NOTES

ON

THE JAINAS.

BY J. BURGESS, LL.D.

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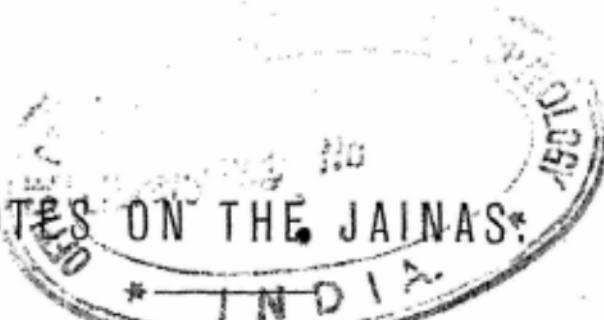
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NOTES ON THE JAINAS.

I. THE JAINA RITUAL.

In Jaina temples the *pūjā* is performed thrice daily; in the morning, about noon, and in the evening. The first or morning service usually begins soon after half-past six, when the Pūjāri who performs the *pūjā* and who is always a Śrāvaka, having already bathed or, if not, having at least washed the five members of his body—the mouth, two hands, and two feet—opens the temple. On placing his foot inside the door he exclaims in Māgadhi *nissahi* or *nissaraki* (Sans. *nissara*), ‘be off,’ meaning thereby that he leaves all worldly concerns behind while he is in the temple. By some this *nissahi* is repeated several times and by others only once; properly it should be used thrice: when entering the *māṇḍapa*, when going into the Garbhagriham or shrine, and before commencing the *Chaityavandana* prayer. He first sweeps the temple and lights a lamp, which he places on the right hand of the image of the Tīrthaṅkara. To the left of the image he places an incense-stand—*dhūpaddan*—with fire, sprinkling incense over it; and sometimes he waves a lighted incense-stick before the image. There is no

fixed formula of waving this, as in the description of the *Ómkára*¹ by the Hindus.

After the *dhúpa* offering follows the *vásakhépa* (Sans. *vásakshépa*), or throwing of the *vásá* powder. This powder is made from sandal, *barás*² or camphor, musk (*kastúri*), amber, and saffron (*késara*). First, the sandal is rubbed on a stone with water, and made into a paste. It is then dried and reduced to a fine powder, to which are added the other three scents, *barás*, musk, and amber. A little saffron is dissolved in water; and this yellow preparation is poured over the scented sandal and the whole made into a paste which when dried and pounded becomes the sacred powder of the Jains, technically called by them *vás* (Sans. *vásana*) scent.

After the *dhúpa* ceremony this *vásá* powder is taken by the Pújári between his forefinger and thumb and dropped either on the right toe alone, or on each of the nine members (*aṅgas*)³ of the image. No *mantras* are uttered in the morning during the *vásakhépa*. If he has not bathed, the Śrāvaka is prohibited from touching the image with his hand. After this ceremony

¹ See Rámévaram Ritual, *Ind. Ant.*, vol. XII, p. 319.

² Dr. Dymock informs me that *Barás* or *Bhimaséni* camphor is distinct from common camphor. It is obtained from the *Dryobalanops aromatica* (Gártn.) and is worth about Rs. 100 per pound. The odour is that of camphor with the addition of *pachaulí* or ambergris.

³ The nine *aṅgas* are (1) the two toes, (2) the two knee-joints, (3) the two wrists, (4) the two shoulders, (5) the crown of the head, (6) forehead, (7) neck, (8) the breast, and (9) the navel.

the Pûjâri comes out of the shrine and with rice describes the *Svastika* or *Sâtya* on a small table or box (*bhaṇḍr*) in the mandapa. Above the *Svastika* he places three small heaps of rice with a crescent above them. This crescent is called *Siddhaśalya*. On the *Svastika* he places fruit, and *naivédyâ* on the *Siddhaśalya*. The three small heaps of rice symbolize *jñâna* (knowledge), *darśana* (perception), and *charitra* (conduct)—the means by which a Jaina reaches *Siddhaśalya*—the rock or stone of the Siddhas or sages. After describing the *Svastika*, the Pûjâri stands in the mandapa at a distance of at least nine cubits from the image. He takes the end of his *uparâna* or upper garment, which he wears in the same way as the Brâhmaṇa *yajñôpavîta*, between his hands; and after sweeping the ground with it he stands erect and waving his joined palms thrice with the end of the cloth between them, he inclines his head slightly, and again sweeps the ground, with the Mâgadhi *mantra*—

इच्छामि खमासमणो वंदितं जावणि ज्ञाए

and kneeling, he places his hands on the ground and touches it also with his forehead adding—

निसिहि आए मन्थएण वंदामि.

This is called the *Pâñchâṅgaprâṇâma*,* or the bowing of the five members.

* The *Pâñchâṅgas*, or five members here, are the two knees, the two palms, and the forehead.

He next performs the *pradakshina* three times round the *Bhanṭi*. He then sits on his hams in the *Yōgamudrásana*⁵ posture, i.e., with the palms joined, holding the front part of the upper cloth with the end of it swinging, and brings the joints of his thumbs to a level with his nose.⁶ Before actually beginning the prayers the Pūjāri requests the permission of the Tirthamīkara in the Māgadhi words,—

इच्छाकरेण संदि सह भगवन् चैत्यवंदनकरु

meaning, ‘may I be permitted to perform the *Chaityavandana*.’ He then answers for himself *icchhāḥ*, ‘as you desire,’ then he repeats one of the *Chaityavandana* prayers. These *vandanās* are nine in number, all being prayers to the Chaitya. There are three main divisions of them according to length, viz., *Jaghana*, *Madhyama*, and *Uttama*, which again permuted in twos give the nine sub-divisions of (1) *Jaghana-jaghana*, (2) *Jaghana-madhyama*, (3) *Jaghana-uttama*, (4) *Madhyama-jaghana*, (5) *Madhyama-madhyama*, (6) *Madhyama-uttama*, (7) *Uttama-jaghana*, (8) *Uttama-madhyama* and (9) *Uttama-uttama*. Of these nine forms the 7th *Uttama-*

⁵ *Yōgamudrāsana* is the same as the *Padmásana*. Among the Jainas *Padmásana* is applied only when speaking of the posture of the Tirthamīkara or other images, and *Yōgamudrāsana* when speaking of persons. Those that by disease or otherwise are unable to sit in *Yōgásana* sit with a knee raised up and bent.

⁶ The palms thus folded are said to be in lotus bud, *mudrā* or *kamalāḍid*.

jaghana is the one mostly chosen. It is sung without any *svara* or peculiarity of intonation as follows :—

सकलकुशालवल्ली पुष्करावर्तनैघः
दुरिततिभिरभानुः कल्पवृक्षोपमानम् ॥
भवजलनिधिपोतः सर्वसंयत्तिहेतुः
स भवतु सततं वः श्रेयसे शान्तिनाथः ॥

He next repeats the *Jamkiniechi*,—

जंकिंचि नाम तित्थे ॥ सग्गे पायाले माणुसे लोए ॥
जाइं जिणविबाइं ताइं सब्बाइं वंदामि ॥

“ Whatever Tirtha there is
In heaven, in the nether world, in the
world of men,
As many as there are images of Jainas
Those all do I adore.”

After this comes a *Sakrasthava*, or one of the
prayers⁷ addressed by Śakra to the Tīrtham-
kara—

नमुत्थर्ण, अरिहंताणं, भगवंताणं, आईगराणं,
तित्थयराणं, सयं संबुद्धाणं, पुरिसुत्तमाणं, पुरिससीहाणं,

⁷ Prayer, in the sense in which the word is used by modern Western nations, influenced by Christian ideas, can hardly be said to exist in the Oriental rituals. With them it is merely a work of religion, a good action prescribed as a test or sign of devotion, the performance of which operates—if not always as a mere charm, at least as a merit, to win by its acceptableness the favour of the god. Hence its publicity and prescribed formulæ. Even later Judaism did not entirely escape from the temptation thus to make prayer, as well as alms-giving and fasting a work of “righteousness,” and so to court publicity and use repetitional forms rehearsed by rote (*Matt.* vi, 5, 6, and *Conf.* Dykes, *Manifesto*,

पुरिसवरपुंडरीआणं, पुरिसवरगांधहत्थीणं, लोगुन्नमाणं, लोग नाहाणं, लोग हिआणं, लोग पईवाणं, लोग पज्जो-अ गराणं, अभयदश्याणं चखुदयाणं, मग्गदयाणं, सर-णदयाणं, बोहिदयाणं, धम्मदयाणं, धम्मदेसयाणं, धम्म-नायगाणं, धम्मसारहीणं, धम्मवर चाउरंतचकवटीणं, अप्पडिहयवरनाणं, दंसणधराणं, विअहृछउमाणं, जिणाणं जावयाणं, तिन्नाणं तारयाणं, बुद्धाणं बोहयाणं मुक्ताणं मो अगाणं, सब्बच्चूणं, सब्बदरिसिणं, सिव मयल मरुअ मणंत मखय मव्वा बाह, मपुणराविति सिद्धिगई, नामधेयं, टणं संपत्ताणं नमो जिणाणं, जियभयाणं, जेअर्द्दिआसिद्धा जेय भविस्संत णागए काले संपइअ बहुमाणा सब्बेतिविहेण वंदामि ॥

After the above follows the Māgadhi mantra—
 जावंति चेइआइ ॥ उड्डोअ अहेय तिरिअ लोएअ ॥
 सब्बाइं ताइं वंदे ॥ इहसंतो तत्थ संताइं ॥

p. 375). In striking contrast, and as if recognising that prayer belongs so characteristically to the spiritual and personal side of religious life and is of its own nature so free as to be incompatible with prescriptions, we find, among the minute regulations by which all other parts of Hebrew worship were ordered, no instructions either for the public or private petitions of the people (Conf. Branne, quoted by Stier, *Heden Jesu on Matt.* vi, 5). Yet we know that among them prayer in its true sense was cherished as a spontaneous and essential feature of their religious life. With the Śrāvaks and Buddhists, who ignore a personal overruling God, prayer in the sense of genuine adoration or petition would be incongruous. Their “vain repetitions” are mere charms supposed to act, in some way or other, as *opus operata*, to shorten or tend to shorten the weary round of inconceivably numerous transmigrations that lies before even the most devout before he can reach *nirvāna*. Social or family prayer does not of course exist, in any true sense, outside the Christian and Jewish religions.

Next, he says,—

इच्छामि खमासमणो &c.,

as before. Then in Māgadhi—

जावंत केवि साहु ॥ भरहेरवय महाविदेहोअ ॥
सब्बेसि तेसि पणउ ॥ तिविहेण तिदंडविरयाण ॥

And next, the Sanskrit prayer called *Pañcharamēshīlī namaskāra* or *Namōrhat*,—

नमोऽहंनिसद्वाचार्योपाध्यायसर्वसाधुभ्यः ॥

This is followed by the *Sthavana*, a Māgadhi hymn—

उवसग्ग हरं पासं ॥ पासं वंदामि कन्म घण मुकं ॥
विसहर विस निन्नासं ॥ मंगल कहाण आवासं ॥ १ ॥
विसहर फुलिंगमंतं ॥ केठे धारेइ जो सया मणुउ ॥
तस्स गह रोग मारी ॥ दुड जरा जंति उवसामं ॥ २ ॥
चिढनुदूरेमंतो ॥ तुष्पणामो विबहु फलो होइ ॥
न रतिरिएसु विजीव ॥ पावंति न दुखदो गच्चं ॥ ३ ॥
तुह सम्मत्ते लङ्घे ॥ चिंतामणिकप्प पायवप्पहिए ॥
पावन्ति अविग्धेण ॥ जीवा अयरामरं ठाणं ॥ ४ ॥
इअ संथुउ महायस ॥ भज्जिप्पर निप्परेण हिअएण ॥
तादेव दिज्जबोहिं ॥ भवे भवे पास जिणचंद ॥ ५ ॥

After it he repeats the *Pranidhāna*, sitting in the *Muktadsukti* posture, in which he holds his joined hands above the level of his forehead :—

जयर्वायराय जगगुरु ॥ होउ ममं तुहप्प भावउ भयवं ॥
भवतिब्बेउ मग्गरणु ॥ सा रिआ इहु फलसिद्धी ॥ १ ॥

लोगविरुद्धचाउ ॥ गुरुजणपूजा परत्थकरणंच ॥
 सहगुरु जोगो तवय ॥ स सेवणा आभव मखंडा ॥ २ ॥
 वारि जह जइविनिझाणं ॥ बंधणं वी अराय तुह सम ॥
 तह विमंहुज सेवा ॥ भवे भवेतु ह्यचलणाणं ॥ ३ ॥
 दुखखउ कम्मखउ ॥ समाहि मरणंच बोहिलाभोअ ॥
 संपजउ महएअं ॥ तुह नाह पणाम करणोणं ॥ ४ ॥
 सर्वं मंगल मांगल्यं ॥ सर्वं कल्याण कारणं ॥
 प्रधानं सर्वं धर्माणं ॥ जैनं जयति शासनं ॥ ५ ॥

Next comes the Mīlgadhi *mantra*—

अरिहंत चैहआणं ॥ करेमि काउस्सगं ॥
 वंदण वत्तिआए ॥ पूबण वत्तिआए ॥ १ ॥
 सक्कार वत्तिआए ॥ सम्माण वत्तिआए ॥
 बोहिला भवत्तिआए ॥ निरुव सग वत्तिआए ॥ २ ॥
 सद्वाए, भेहाए, धिईए ॥ धारणए, अणुष्पेहाए ॥
 वट्टमाणीए, ठामिकाउस्सगं ॥ ३ ॥

अनन्त्य उससिएणं, नीससिएणं, खासिएणं, छीएणं,
 जंभाइएणं, उजुएणं, वायनीसगेणं, भमलिए पित्तमु-
 त्थाए सुहुमे हिं अंगसंचालेहिं, सुहुमेहिंखेलसंचालेहिं,
 सुहुमेहिंदिहिं संचालेहिं, एवमाइएहिं आगरेहिं,
 अभगोअविराहित, हुज्जिमेका उस्सगो, जाव अरि-
 हंताताणं भंगवताणं, नमुकारेणं, नपारेमि, तावकायेण
 ठाणोणं, मोणेण, जाणेणं अप्पाणं बोसिरामि ॥

He then rises and stands erect in the *Jina-mudra*, with the toes 4 fingers apart, and heels 3, with the palms of the hands towards the

thighs, and in this posture he mentally repeats the Mâgadhi *naukâra*, viz. :—

नमो अरिंहंत्ताणं, नमो सिद्धाणं, नमो आयरिआणं
नमो उवज्ञायाणं, नमो लोए सब्बसहूणं, एसो पंचनमु-
क्तारो सब्ब पावपणासणो, मंगलणंच सब्बेसि, पठ-
मं हवइ मंगलं ॥

After this he repeats part of a Mâgadhi *Thui*. (Sans. : *sthuti*), such as—

कल्पाणकंदं पठमं जिणिंदं ॥ संतितउ नेमिजणं
मुणिंदं ॥ पासं पयासं सुगुणिकठाणं ॥ भत्तीय वंदे सिरि-
वद्धमाणं ॥

Next, he salutes the Tîrthâinikara in such songs as he may choose. And, lastly, he strikes the *jayaghântâ* or bell and retires from the *mandapa*, exclaiming *Avassahi* (Sans. *Āvishyâmi*), i.e., 'let me enter' the outer world. Here ends the morning *pûjâ*.

The second or noon *pûjâ* begins about 10 o'clock A.M., when the Pûjâri enters the temple after having bathed in his own house ; or at the temple if there is provision there for so doing.

In bathing, the following rules are to be observed :—He must sit facing the east; wash the ten *kakâvalis* or members of the body, the names of which begin with *ka*, viz.,—the two ears (*kân*), the two wrists (*kândâ*), the two ankles (*kândâ*), the two armpits (*kaksha*), neck (*kanâha*), and loins (*katî*). He should then rub his body with a clean

white cloth and enter the temple with a vessel containing water to wash his feet before entering the *mandapa*; he dries his feet on the mat outside and then enters the shrine, exclaiming *nissahi*. He wears the *uttarāsana* or upper cloth folded into eight plies, with the end of which he ties up his mouth to prevent his breath polluting the image.

On entering he washes the stone (Guj. *orōsiyō*), on which the *kēśari* is prepared. He puts new *kēśari* on it and rubs it with a piece of *chandan* or sandalwood. Some *barās* is also mixed with it, and the whole paste is collected in a cup. A part of this is also taken in a smaller cup, and from this the Pūjāri marks the four parts of his body; forehead, neck, breast and navel. The larger cup of sandal paste he puts on a brass tray, together with incense, flowers, &c., and enters the garbhagriham or shrine. There he puts the tray aside.

He then removes the old flowers, and dusts the image with a *mōrpiñchi* (Sans. *mayūrapuchchha*), a soft brush, formed of peacock's feathers. Then he dips a cloth in water, and wipes the image to remove the previous day's sandal paste. To places where the saffron adheres he applies a *Vālakuñchi*, or brush, formed of *Uśira* roots.* Thus the idol is cleansed of all

* *Uśira*, the root of a fragrant grass, *Andropogon muricatum*.

the saffron of the previous day. *Pañchāmrīta* is then prepared of milk, curd, *ghē*, water, and candied sugar. This preparation is taken in a *kalasa*—a vessel like a teapot without handle—and poured over the image; on ordinary days a *kalaśa* with one hole in the nozzle is used; on festival and other sacred days, one with a rose having 108 holes is employed. After pouring on the *Pañchāmrīta* he takes pure water in another *kalasa*, and pours it over the image with the Sanskrit *mantra* :—

स्नातस्याप्रतिमस्य भेरुशिखेरे शच्याः विभोः शौश्रवे
 स्तुपालोकनविस्मयाहतरसभान्त्या भ्रमचक्षुषा ॥
 उन्मुट्टं नयनप्रभाधवलिं क्षीरोदकाशंकया
 वक्वं यस्य पुनः पुनः स जयति श्रीवर्द्धमानो जिनः ॥१॥
 हंसासाहतपद्मणुकपिशंक्षीरार्णवाभो भृतैः
 कुंभैरप्सरसां पयोधरभरप्रस्याद्दिभिः कांचनैः ॥
 येषां मंदररबैलशिखेरे जन्माभिषेकः कृतः
 सर्वैः सर्वसुरासुरे श्वरगणस्तेषां नतोहं क्रमात् ॥ २ ॥
 अर्हद्वक्त्रप्रसूतं गणधररचितं द्वादशांगं विशालं
 चित्रं बहुर्थयुक्तं मुनिगणवृषभैर्द्वारितं बुद्धिमद्धिः ॥
 मौक्षायद्वारभूतं वतचरणफलं ज्ञेयभावप्रदीपं
 भक्त्या नित्यं प्रपद्ये श्रुतमहमखिलं सर्वलोकैकसारं ॥३॥
 निष्कंपव्योमनीलद्युतिमलसदृशं बालचंद्राभदंष्ट्रं
 मन्त्रं घंटारवेण प्रसृतमदजलं पूर्यन्तं समन्तात् ॥
 आरुण्डो दिव्यनांगं विचरति गगने कामदः कामरूपी
 यक्षः सर्वानुभूतिर्दिशतु मम सदा सर्वकायेषु सिद्धिः ॥४॥

Taking three different *aṅgaluhāṇas* (towels), he wipes the image three successive times. Then he washes the throne or pedestal on each side of the image ; this is called *pōlhōkarava*. He next washes his hands, and taking the sandal paste he marks the image in the nine places (*aṅgas*) above indicated in the morning *pūjā* ; with the remaining sandal he describes figures on the image. While marking it with sandal paste, he repeats the following Gujarāti *mantra* :—

जल भरि संपुट पवना बुगळीक नर पूजंत
 ऋखमचरणअंगूठडे दायक भवजलअंत ॥ १ ॥
 जानुबलें काउसग रह्या विचर्या देशाविदेश
 खडांखडां केवळ लहुं पूजो जानु नरेश ॥ २ ॥
 लोकांतिकवचने करी वरश्या वरशीदान
 करकंडे प्रभु पूजतां पूजो भवि बहुमान ॥ ३ ॥
 मान गयुं दो अंसथी देखी विरज अनंत
 भुजाबले भवजळतर्या पूजो खंध महंत ॥ ४ ॥
 सिद्ध शल्या गुण ऊजळी लोकांतिक भगवंत
 वशिया तिण कारण प्रभु भवि शिर शिखा पूजंत ॥ ५ ॥
 तीर्थकरपद पुण्यथी विभुवनजन सेवंत
 विभुवनतिलकसमा प्रभु भालतिलक जेवंत ॥ ६ ॥
 सोल पहोर दई देशना कंठविवरवरतुल्य
 मधुरध्वनि सुरनर सुणे तिण गले तिलक अमुल्य ॥ ७ ॥
 हृदयकमल उपसम बळे वाक्या राग ने हैष
 हेम दहे वनखंडने हृदयतिलक संतोष ॥ ८ ॥

रत्नतुल्य गुण उजळी सकळसगुणविसराम
 नाभिकमळनि पूज्यना करता अविचल धाम ॥ ९ ॥
 उपदेशक नवतत्वना तिण नव अंग जिणंद
 पूजो बहुविध रागसुं कहे सुभ वीर मुण्द ॥ १० ॥

The tenth verse is repeated with the hands folded.

After this follows the *pushpapūjā*, or the worship by flowers. The Pūjāri takes the flowers from the tray brought with him, and throws them on the image with the Gujarātī *mantra* :—

प्रणित ध्याने सद्गति होवे पूजाथि केम नवि होय
 सुमनसभावे दुर्गता पूज्यपंचाशक जोय ॥ १ ॥
 शतपत्रीवर मोमरो चंपक जाय गुलाब
 केताकि दमणोबोलसरी पूजो बिन भरि छाव ॥ २ ॥
 केताकि जाय ने मालती फुले गुंथी माल
 प्रभुजिने कंठे जडावतां वरिये शिववरमाल ॥ ३ ॥

He throws flowers also on the nine members above enumerated ; and, if there is a garland, he puts it round the neck of the image ; the *dhūpa* is then presented with the Gujarātī *mantra* :—

पावक दहे सुगंवकूँ धूप कहावत सोय
 उखेवत धूप जिणंदकुँ करमदहन छिण होय ॥ १ ॥
 धूप उखेवत जे जना प्रभु आगळ बहु मान
 दुर्गंधा दूरे ठळे पामे अमरविमान ॥ २ ॥

Next, the *dīpa* (lamp), is presented with the Gujarātī *mantra* :—

केवळ ज्ञानपयावरु जेम लहे लोक
 तेम पूजा द्रव्यदीपनी करतां शिव पणु होय ॥ १ ॥
 जगदीपक प्रभुदीप जे करतां भावो जेह
 अवराणु जे अनादिर्नुं ज्ञान लहो निजदेह ॥ २ ॥

After each act of worship with its particular *mantra*, a general *mantra* is uttered in Sanskrit :—

ओं ह्रीं श्रीं परमात्मने परमपुरुषाय परमेश्वराय
 अनन्तानन्तज्ञानशक्तये जन्मजरामृत्युनिवरणाय श्रीमत्
 जिनेन्द्राय जलं चन्दनं पुष्पं धूपं दीपं अक्षतं नैवेद्यं
 कलं अजामहे स्वाहा.

After this he waves the *chāmara* before the image, fanning it ; and then he comes out into the *mandapa* and on the *Bhūjat* (a small low table) or *bhanḍar*, he makes the *akshatapūjā* as in the morning service with the Gujarātī *mantra* :—

अक्षयफललेवा भणी अक्षतपूजा उदार
 अभवं पण नविक्षय हुवे राजरीधिभंडार ॥

He then offers fruit (*phala*) on the *svastika* with the Gujarātī *mantra* :—

फलपूजाकरतां थकां सफल करो अवतार
 कल मागु प्रभुआगले तार तार मुज तार ॥
 जसफल ओपम जग नहि पांच्यापाछि नहिं अंत
 अव्याबाध अचल अरज मागु शिवअनंत ॥

Next he offers *naivedya* on the *Siddhasalya* with the Gujarati *mantra* :—

हवे नैवेद निवेदना कंजे जिमहलीराय
भवनिवेद प्रभुमुखे करता शिवसुख थाय् ॥

Then follows the *Chaityavandana* as in the morning *pūjā*, after which he retires saying, *deissahi*, ‘Let me enter’ the outer world. Then the lamps are put out, and the temples shnt.

The evening *pūjā* is a very short one. It begins between 5 and 6 p.m., when the *pūjāri* after his afternoon meal enters the temple pronouncing the indispensable *nissahi*. He then lights the lamp and performs the *dhūpapūjā* and *ārati*—the latter consisting of the waving of a lamp of five wicks before the image. Then follows the waving of the *māngaladipu*, a lamp lighted with oil and wick. Music is at this time played by the Bhōjakas or others in the *mandapa*. The *pūjāri* then retires saying, ‘*deissahi*.’ This concludes the evening *pūjā*. Every time he comes in or goes out he strikes the *ghantā* for joy.

Of the sacred days of the Jainas, the *Chhavachhari* or *Pojjushana* begins on the 12th day of the Krishnapaksha of Srāvaka and ends on the 4th of the Śuklapaksha of Bhādrapad. During the first 7 of these 8 days the *Kalpasātra* or sacred code of the Jainas is read and explained to the Śrāvakas by the priests.

The last day is confession-day, when it is considered imperative on every strict Jaina to make *chhavvachahari* or confession to a priest; hence this last day is so called from this. This confession is called *Ālavāna* (Sans. *ālapana*, to speak, i.e. confess). *Ālavāna* or confession with them, however, does not consist of any enumeration of special sins committed; but the Śrīvaka simply mentions the various classes of sins, and asks forgiveness in the following *mantras* :—

आलोऽ—

इच्छाकारेण संदिसह भगवन् देवसिभं आलोऽ
इच्छुं ॥ आलोएमि जो मे देव सितुं ॥ इति ॥

अथ सात लाख—

सात लाख पृथिवि काय ॥ सात लाख अप्य काय ।
सात लाख तेऽकाय ॥ सात लाख बाढ काय ॥ दश लाख
प्रत्येक वनस्पति काय ॥ बे लाख बेद्री ॥ बे लाख तेरेंद्री
बे लाख चौरिंजी ॥ चार लाख देवता ॥ चार लाख
नारकी ॥ चार लाख तिर्यंच पंचेंद्री ॥ चौद लाख मनुष्य
एवंकारे ॥ चौरासी लाख जीवा योनी माहिं ॥ माहरे
जीवि जे काइ जीव ॥ हण्यो होय हाणाव्यो होय ॥ हणा-
ता प्रत्ये अनुमोद्यो होय ॥ ते सब्बे हुं मन बचन कायाए
करी ॥ मिच्छामि दुकडं ॥ इति

अथ अढार पापस्थानक—

पेहोले प्राणातिपात ॥ बीजे मृषावाट, लीजे अदत्तादाम
चौथे मैथुन, पांचमे परिग्रह, चहे क्रोध, सातमे मान,

आठमे माया, नवमें लोभ, दशमे राग, इग्यारमे द्वेष,
बारमे कलह, तेरमे अभ्याख्यान, चौदमे पैशून, पचारमे
रति अरति, सोलमे परपरिवाद, सच्चूरमे मायामृषावाद,
अढारमे मिथ्यात्वशत्य, ए अढार पापस्थानमां हिं मारे
जीवे जे कोइ सेव्युं होय ॥ सेवराव्युं होय, सेवतां प्रेते
अनुमोद्युं होय, ते सब्बे हुं मन वचन कायाए करी ॥
तस्म मिच्छामि दुकडं ॥ इति ॥

अथ सब्बस्सावि—

सब्बस्सावि देवसिअ दुच्छितिअ ॥ दुभासिअ दुच्छि-
द्विअ ॥ इच्छाकारेण संदिसह भगवन इच्छुं ॥ तस्म
मिच्छामि दुकडं ॥ इति ॥

On this day the *Kalpasūtra* is read from beginning to end without comment of any kind.

Of the other seasons the *Kārtikīnī* festival begins on the 7th of the Krishṇapaksha of Kārtika, and lasts till the full-moon.

Phālgun-chaumāsum lasts from the 7th of the Krishṇapaksha of Phālguna till the full moon following. *Āshāḍha-chaumāsum* is from the 7th of the Krishṇapaksha of Āshāḍha to the full-moon of that month. The *Āmbilāṇi Oli* in Aśvina, from the 7th of the Krishṇapaksha of Aśvina to the following full-moon. The *Āmbilāṇi Oli* in Chaitra from the 7th of the Krishṇapaksha of Chaitra to the full-moon of that month.

It is incumbent on all Śrāvakas, whether they attend to daily services in the temples or

not, to observe these days. They also go to the *Upásaras* or monasteries to hear the *Aṅgas* of the *Kalpasūtra* read.

They worship the *Siddhachakra* on these days. On a small silver or brass stand are four figures in relief seated cross-legged like the Jainas, one in the centre, and four round the circumference. Between the latter are the words *Darsana*, *Jīvāna*, *Chaitra*, and *Tupas*. The five figures represent the five orders of Jaina saints—first, the Arhat in the centre; second, the Siddha above; third, the Āchārya to the worshipper's right; fourth, the Muni or Sādhu to his left; and fifth, the Upādhyāya below.

By the more rigid Jainas fasting is observed on these days. There are several kinds of fastings.—(1), *Upavāsā*, of which, again, there are two divisions—*Chauvihār* and *Tēvihār*—the former is abstinence from food and water, and the latter from food and taking water that has been boiled and cooled, during daylight after 10 A.M. and before sunset; (2), *Ekāsana*, in which he may eat as much as he likes, sitting on one *āsana*. Vegetables, either cooked or raw are prohibited. He must eat only grain, cooked of course, and drink water that has been boiled and cooled; (3), *Ambil*, in which he eats his usual food, seated on one *āsana*, but must not taste oil and ghi or fatty substances; (4), *Nīti* in addition to *Ambil*, he may eat sour substances; (5), *Bē-āsano*, is the same as *Ekāsana*,

but in this he may eat twice ; (6) ; *Chhat*—like *Upavāsā*, this is of two kinds—*Chauvihār* and *Tēvihār* ; the former is abstaining from food and water for two days, and the latter is abstaining from food alone for the same period ; (7), *Aṭṭam*, is similar to the preceding, but the abstinence continues for three consecutive days. And thus the fasts may be observed from 4, 5, 6, 7, &c., consecutive days to a month. A fortnight's fast is called *Pukshamaya*. Fasting for a month is called *Māsakamana*.²

II.—GACHCHHAS.

The Jaina *Gachchhas* are 84 in number, but only 8 of them now exist in Gujarat :—Viśā Usva, Daśā Usva, Viśā Srimāli, Daśā Srimāli, Viśā Pūrva, Daśā Pūrva, Viśā Māru, and Daśā Māru. In Kāthiawād the Viśā Gachchhas intermarry with the Daśā Gachchhas ; but in Ahmadābād Viśās marry only with Viśās, and Daśās only with Daśās. Each caste has its own Dēvī or goddess. There are also two goddesses for each family—a *Jñātilévī* or caste goddess, always worshipped in the houses, and a *Kuladévī* or family goddess, worshipped in separate temples ; sometimes these latter goddesses are also placed in the temples of the Tirthamkaras.

The *Kuladévī* or family goddess of the

² For the information contained in this paper I am indebted to the kindness of Dholsa Hakam Chand Dalāl, and his son Dīhyābhai Dholsa Dalāl.

Viśā Uśvas is Uśhādēvī, seen on the right-hand side of the entrance of Hattising's temple at Almadābhād.

Every Tīrthaṅkara has two female attendant spirits, one a Dēvī, and the other a Yakṣī or Yakṣhaṇī. To each also a sacred tree (*vriksha*) is assigned, and a *Yaksha*. The following is a list of the *vrikshas*, *yakshas* and *yakṣhaṇīs* belonging to the several Tīrthaṅkaras¹⁰ :—

¹⁰ For these and other details, See *Ratnasāra*, bhāg. 2pp. 70ff.

Tirthahankar.

<i>Vṛīkṣha.</i>	<i>Yakṣha.</i>	<i>Yakṣanī.</i>
1. Rishabhanātha.	Vāṭa.	Chakrēsvari.
2. Ajitanātha.	Sūla.	Ajitalā.
3. Sambhavanātha.	Prayālla.	Duritā.
4. Abhinandanātha.	Priyaṅgu.	Kālikā.
5. Sumatinātha.	Sāla.	Mahākālī.
6. Padmaprabhanātha.	Chhatra.	Syāmā.
7. Śupārśvanātha.	Śīrṣha.	Sāntā.
8. Chandraprabhanātha.	Nāgra.	Bhṛikuti.
9. Sribuddhi or Pushpa dantāntha.	Sāli	Sutārakā.
10. Sītalanātha.	Priyaṅgu.	Asōkā.
11. Śreyāmīśanātha.	Naudka.	Mānavī.
12. Vāsappātyanātha.	Paṭala.	Chandā.
13. Vimalanātha.	Jāmbu.	Viditā.
14. Anantanātha.	Asóka.	Aikusā.
	Pāṭala,	

Tirthanikara.

15. Dharmânâtha.
16. Sântinâtha.
17. Kunthunâtha.
18. Ara or Arhanâtha.
19. Mallinâtha.
20. Munisuvratanâtha.
21. Naminâtha or Niminâtha.
22. Nêminâtha.
23. Pârvanâtha.
24. Mahâvîra or Vardhamâna.

Vriksha. *Yaksha.*

Dadhîparña. Kimmara.

Nandi. Garuḍa.

Bhilaka. Gandharva.

Ambâ. Yakshëśa.

Asôka. Kubëra.

Champaka. Varuna.

Vakula. Bhṛikuti.

Véṭasa. Gômédhâ.

Dhâtakî. Pârvayaksha.

Sâla. Mâtaṅga.

Yaksha.

- Kandarpâ.
- Nirvâṇî.
- Balâ.

Dhâriṇî.

Dhâranapriyâ.

Naradattâ.

Gândhârî.

Ambikâ.

Padmâvatî.

Siddhâyikâ.

Sarasvatî is called the *Sâsanadévi* of all the Tirthankaras.

III.—ŚRÎPUJYA.

Every *Gachchha* has a *Śripâjya* or head priest. For those *Gachchhas* which exist only in name there are no *Śripûjjyas*; but all existing *Gachchhas* have head priests. These are appointed by the previous *Śripâjya* during his life-time, or in case this is not done, he is appointed by the *Śrâvakas*. Formerly only *Sainvègis* were chosen as *Śripûjjyas*. But the office now-a-days carries much pomp with it, the head priest having a regular establishment of horses, attendants, &c. For this the *Samvègis* despise the office, and now only *Jatis* are chosen to the position. The duties of a *Śripâjya* are to buy Brâhmaṇ boys, and instruct them in the Jaina religion, rearing them as *Jatis*, and to send them to preach the Jaina religion to the public. These *Śripûjjyas* themselves go in circuit, discourse with the *Śrâvakas*, and convert people.

IV.—SAMVÈGIS AND YATIS.

The *Yatis* or *Jatis* are ascetics or devotees, analogous to the Brâhmaṇ Sannyâsis. There are two classes of these among the Jainas—*Sainvègis* and *Jatis*.

Sainvègis are *Śrâvakas* or born Jainas, who, in old age, or at any time they like, renounce the world and become *Sainvègis*. They do not

receive ordination, as the Jatis do, from their Śripūjya or head priest. They themselves become so at their pleasure. The Saṁvēgi is initiated thus—He is conducted out of the town by crowds of Śrāvakas with music and joy; he is placed beneath a tree having milky juice, generally the Baniyan, Vad or *Ficus Indica*, and there, surrounded by a circle composed exclusively of Saṁvēgis, who pull out the hairs of his locks in five pulls;¹¹ applying camphor, musk, sandal, saffron, and sugar to the place. He is next stripped naked and placed before another Saṁvēgi who pronounces this *mantra* in his ear :—

करोमि भंतेसाभाइर्यं, सावज्जं जोगं पच्चखामि जाव
(ब्रीवेण तिविहेण तिविहेण) मणेण वायाए, काएण
न करोमि, न कारवैभि तस्स भंते पडिकमामि, निदामि
गरिहामि, अप्याणं वासिरामि, इति ॥¹²

These Saṁvēgis avoid all pomp, live on alms, put on dyed clothes, have no fixed dwelling places, but wander about the country, preaching to the public about the Jaina religion and making converts.

¹¹ In the *Parirandha Charita*, Pārvanātha is described as tearing five handfuls of hair from his head on becoming a devotee. Conf. Delamaine, *Trans. Roy. Asiat. Soc.*, vol. I, p. 433.

¹² This same *mantra*, except the part enclosed in brackets, is repeated daily by every Śrāvaka before beginning his prayers. For the bracketed portion he substitutes—निअम्य, पञ्जुवसामि, दुविहितिविहेण ॥

After becoming Saṁvēgis, they pull out hair from their heads in five locks also once a year, on the day of *Chhavachchari*; and they may do so at any other time they choose. These Saṁvēgis are the only Jaina Sannyāsis in the true sense of the word.

The second class—*Jatis*, are more numerous than the former. The *Jatis* are sometimes the children of Wāṇiyas or Kupbis, who often devote them from their infancy; now-a-days the children of poor Brāhmaṇas are bought largely for this purpose; and occasionally they are dedicated in consequence of vows made by Wāṇiyas without children, who promise their first-born to their Śripūjya or high priest, in hopes of obtaining further posterity. Whilst young the *Jati* is placed under a Guru, for whom he performs many domestic services. At a proper age he is initiated in the same way as the Saṁvēgi, only his hair is not pulled out in five locks. His Guru takes only five hairs for form's sake, and his head is afterwards clean shaved. Instead of a Saṁvēgi, his Guru pronounces the initiation *mantra* in his ear. He then receives the cloth of a *Jati*—a pure white cloth (Guj. *chalota*, Sans. *chivara*)—of a yard and a half for his loins, one of two and a half yards for his head, a *kambali* (Sans. *kambala*) or country blanket for his body, a *tripuṇi* or waterpot, a plate or *pātra* for his victuals, a cloth to tie them up in, a black rod (*danda*) to

guard himself from hurt but not to injure others, and a *rajuharanya* or besom (Guj. *bigha*), to sweep the ground with. He does not return to his Guru's residence till the next day. He lives on charity, and procures his food ready dressed from the houses of Śrāvakas, Brāhmaṇas or others. He may purchase dressed food, but may not dress it for himself ; he must not eat or drink while the sun is below the horizon ; he must abstain from all roots, as yams, onions, &c., and from butter and honey (*madvighu*, *madhu*, *makha*, and *mad*). The Jatis wear loose clothing, with their heads bare, and their hair and beards clipped ; and they ought never to bathe ; but now-a-days they do so. Sometimes they live together in *pôsalas* (*pôsûddâsâlas*), and ever after a Jati has left one of these, he yields a sort of allegiance to the Guruji or head of the Pôsala.

The Jatis are not Sannyâsis in the real sense of the word. They are fond of pomps, silver and bronze vessels, and cloths with ornamental borders. Many of the Jatis are traders, and always carry money with them. They neglect *pûja* ; though it is their duty to read and expound the Jaina *Sâstras* to the Śrâvakas at the temples, they never perform any of the religious ceremonies. Some Jatis have concubines, whom they seclude in villages, but do not bring into the larger towns. Morally they are not a good lot.

V.—THE GIRNIS OR NUNS.

Girnis or *Sālkes* are the nuns of the Jainas. A girl, according to their *Smritis*, must at least have attained the age of nine to become a Girñî; but practically the age at which they become nuns is between 15 and 17. They become Girñîs with the permission of their guardians; if married the woman must obtain the permission of her husband, in which case the latter can marry again; but these rules are not always observed. Thus a girl, a married woman, as well as a widow, may become a Sādhvî. If once she becomes a nun, she must continue so throughout life.

The place where the nuns live is called an *Upâsara*. According to the *Śdstras* not less than three nuns must occupy an Upâsara; but when there are only two nuns, the rule is not considered broken. There is a head nun in every Upâsara, called the *Pravartini*. She is appointed by the Āchârya. One of the Girñîs is chosen to that post on the ground either of long residence in the Upâsara, or of learning, or of austerity. The Girñî appointed *Pravartini* on account of her learning is called *Sutathavirâ*, (Sans. *Śrutasthavirâ*); if on account of age, *Vayathavirâ*; if on account of austerity, *Tapathavirâ*. The Girñîs wear four cloths, an outer one called *kapada*, a nether cloth called *sâda*, a *laṅgya* or *laṅgôthi*, and a *chauli* or bodice. *Kambalas*, or woollen blankets,

and *asanas* they carry for covering themselves and sitting upon. They also carry a stick called *danda* or *dando*.

When they go out they wear a *mohopti* (Sans. *mukhagupti*), or mouth-band. They perform *Pratikrumana*, or the repetition of prayers twice a day; go and listen to the Āchāryas discourses; examine their clothes twice a day, and carefully remove any vermin. This is called *Padilihāna*. When one of them perceives an insect she must not blow it out, lest it die, but remove it carefully, so as not to endanger its life. This they do before cowries called *Āchārya-sthāpanas* (or acting Āchāryas). They beg their meals, and may not cook,—for touching fire is strictly prohibited. The five elements are supposed to have life, and fire being an element has also life. Hence the objection to touch it.

When going to beg they carry three or five vessels placed in a wallet hung round the wrist. A cloth, folded more or less, according to the season, is thrown over the wallet. This cloth is called *Palla*; in summer it is folded into two, in the dewy season into four, and in the rainy season into five. They beg every day, except on fast days. In Ahmadábád they beg only from Śrāvakas' houses. In Northern India at any house. They receive hot water cooled from Śrāvakas for their drink. If anything is left after their meals, they mix it in sand, in order that it may not rot and breed insects.

Their bed is called *Santara*. It is made either of straw or a *kambala*. In the rainy season they sleep on planks. Their night is divided into three parts, *yamas* or watches. In the first watch they talk with the Śrāvikās. In the second *yāma* they sleep; and in the third *yāma* self-contemplation or *Sajyādhyāna* (Sans. *Savādhyāyana dhyāna*) is performed. This however is very rarely done, except by the most learned; but in place of it they devote themselves to the recollection of what was taught them the previous day by the Āchārya.

VII.—THE ETERNAL TĪRTHAMKARAS.

Like the *Chiramjīvis*, or eternal existing sages of the Brāhmaṇa religion, the Jainas also believe in *Śāsvata* or eternal Tīrthamkaras. But while the Hindus have seven the Jainas have only four. Their names are :—

1. रिखभानन्द Rikhabhānanda.
2. चन्द्रानन्द Chandrānanda.
3. वारिखेण Vārikhēṇa.
- and 4. वर्धमान Vardhamāna.

VIII.—PĀRSVANĀTHA AND KAMATHA.

Kamāṭha, a sage, was practising austerities between the *Pañchāgni* or five fires, on the banks of the Ganges at Bānāras, when Pārvanātha went to visit him. Pārvanātha by his *Avadhijñāna*,¹³ perceived a serpent half-burnt in

¹³ There are three kinds of *Jñāna*, or knowledge, according to the Jains—*Matijñāni*, or common knowledge;

the flames. He took out the log in which it was, and pronounced one *naukdra* over it. The serpent died at once, and became Dharaṇīndra of Pātāla. Kamatha by his austerities became Mēghamālā (cloud-garland). The rescue of the serpent by Pārvanātha displeased Kamatha, and when Pārvanātha was engaged in the *kausagya* meditation, Kamatha in the form of Mēghamālā, raised a fierce wind, with rain and hail. The flood reached to his nostrils. Dharaṇindra, in remembrance of Pārvanātha's previous favour, came and over-canopied his patron's head with his sevenfold hood. The goddess Padmavati took the form of a lotus, and raised Pārvanātha up to the surface of the water. Dharaṇindra assumed also a different shape and drove Mēghamālā away. The difficulty was thus removed, and Pārvanātha reached Kēvalajñāna, when Kamatha came to him, and confessed his sin. He was pardoned, and afterwards became a Jaina.

This legend resembles that of the temptation of Buddha by Mūra. It is often represented in the Jaina Caves of Elura.¹⁴

VIII.—ÓMKĀRA AND HRÍMKĀRA.

The Ómkāra or the syllable *Om* among the Jainas, they regard as made up of five separate letters, *a+ā+s+u+m*,—these being the initial

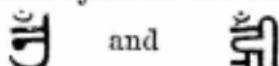
Śruti-jñāna, or book knowledge; and *Avadhijñāna*, or foreknowledge. The latter is said to be the special possession of Tīrthamkaras.

¹⁴ See *Cave Temples*, p. 496, and pl. lxxxvi.

letters of the five sacred orders among them ;—
A is *Arhat*; *Ā*, *Āchārya*; *S*, *Siddha*; *U*, *Upādhyāya*; and *M*, *Muni*. The sandhi by which they get *ōm* is *a+ā=d*, *d+s=āh*; *āh+u=ō*, *o+m=ōm*. Thus *ōm* is obtained without reference to the fact that *ah+u* can never become *ā*. Some substitute another *a* in place of *s*, and explain it as the initial letter of *Āśurīra*, a synonym of *Siddha*.

Hrīmkāra is a symbol, belonging to Pārvanātha. *Hrī* is composed of the three letters *ha*, *ra*, and *i*, *ha* meaning Pārvanātha, *ra*—Dhara-nindra,¹⁵ and *i*—Padmāvatī.

These syllables or symbols are often represented in coloured marbles inserted in the walls of the mandapas of their temples. On the lines of the symbol are carved small figures in rock crystal and yellow and black stone of their saints. The symbols are thus written—



and



On the dot of the *ōm*, which is of black marble is a figure of an Arihant; on the crescent, of yellow stone, is the Āchārya; on the upper bar, of dark red stone, is the Siddha; on the second bar, of yellow stone, is the Upādhyāya; and on the lower turn of the symbol, of black marble, is the Muni.

On the *Hrīmkāra* symbol, the whole twenty-four Tirthamkaras are represented in their appropriate colours. Thus on the *anusvāra* are

¹⁵ For these names see preceding note on Pārvanātha.

two small squatted figures in black ; on the yellow lunule are two in white ; on the upper horizontal stroke are two in red ; on the next two bars are six each and one at the curve on the left, all yellow ; on the short horizontal stroke of the *r* is one, another at its junction with the downstroke, and a third in line with these two on the downstroke of the *h* ; and lastly there is one on the vertical stroke of the *i*, opposite the upper bar, and another opposite the lower horizontal stroke of the *h* ;— in all twenty-four.

Among the Hindûs, the syllable *Om* is the *bijâkshara*, or mystical symbol for Brahma ; *Hriñ* and *Hrâñ* for Saktî ; and *Glâñ* for Gañapati.

I have just received from Dr. S. W. Bushell, of Pekin, a sketch of a Chinese copper medal, a little over 3 inches in diameter, with a foursided figure, filling the centre, the sides slightly curved inwards, and on each side of this a Sanskrit symbol ; that above is *Om* ; and below is *Hriñ*, to the right is *Hriñ* ; and to the left *Grâñ*. The accompanying representation shows the position and forms of the symbols on the medal :—



The same syllables appear on both sides of the medal, and Dr. Bashell thinks it is probably Buddhist; and this can hardly be doubted. It is well known that the Buddhists, like the Hindûs and Jainas, attach importance to these mystic syllables. A full explanation of them would be most interesting.

Pandit Bhagwânlîl Indraji, Ph.D., suggests that it is a *yantra* of the Tantric Baudhâ system, the four characters *Om*, *hrâm*, *hrim*, *hrum* representing the four Jñâna Buddhas usually figured on the four sides of a *stûpa*, the fifth (Viarôchana) being supposed to occupy the centre, and as he is unrepresented on the stûpas, so the symbol *hrâk* is omitted on the medal. He reads the syllables on it *grâm*, *hrâm*, *hrum*, *hrîh*, and supposes the first to be a mistake for *hrâm*, which is the usual syllable.

The medal may belong to about the eleventh century A.D.

8. *Jalajâtra.*

Jalajâtra or the water festival, is performed on one of the three following occasions:—(1), at the consecration of a new Tirthâmkara; (2), at the putting up of a new *dhvajasthamba*; and (3), on the prevalence of a plague. The main ceremony of the festival is to bring water to bathe the Tirthâmkara.

On the day previous to the *Jâtra* 108 pits are made in the sandy bed of a sacred river or near a tank; the water of the river or tank is made to

flow into these holes. On the *Jātra* day a procession starts from the place where the Tirthankara is to be bathed, to the river or tank. Men and women in their gayest dresses, the former wearing red *pagudis*, with children seated on richly caparisoned horses to adorn the procession, go to the river with a large pot. Into this pot water from each of the 108 pits is poured. With music and in procession the pot is brought to the place from which the procession started. Then 108 married females with 108 small *kalaśas* come and receive, each in her *kalaśa*, a part of the water from the large pot. These 108 small *kalaśas* are used in performing the *Abhishēka* of the Tirthankara that is to be consecrated, or to the already consecrated Tirthankara if the *Jātra* is performed in honour of the putting up of a new *dhecajāsthaba*, or to avert a plague. Ceremonies are also performed by the priests, accompanied with *mantras* in the Mandapa of the temple.

IX.—JAINA MARRIAGE.

Among Jainas, as among Brāhmaṇs, it is strictly prescribed that girls should be betrothed before puberty. The average age at which they are thus given away is about ten years.

On the day previous to that fixed for the marriage, the parents or other near relatives of the bride and bridegroom invite their friends, and on the morning of the marriage-day a band of married women, mostly the relatives of

the bride, start from her house. One woman heads the procession, carrying in her hand a brass tray containing one cocoanut (*śrīphala*), seven betelnuts, seven dried dates (*karjāra*), and a wooden cup containing *kunkuma*. She takes this tray on her left shoulder supporting it on her hand; over the right shoulder she lays a new *sādi*, called *ghūṭadi*. The party thus headed and with music playing before, go to a potter's, where the leading woman makes a *tilaka* mark on his forehead, and takes from him the earthen vessels required for the marriage ceremonies. The vessels commonly taken are seven *varaguḍis* or small painted pots, seven *rāmapāṭras* or cups, one *māflī* or big pot for the *Ganēśabesōlava* or setting up of Gaṇapati. The party then returns to the house of the bride, and is received by a lady of the house. The latter meets them with *kunkuma* and *akshatdī* in her hand, marks the forehead of the head-woman, and receives them all into the house. This reception is called *vadhāvū*.

Next comes a Brāhmaṇ priest to perform the ceremony called *Ganapatipajjā*. A square spot is already chosen for it in the house where the *māflī* or big pot brought from the potter is placed by the Brāhmaṇ. A square cloth is tied up as a canopy over the place. Two small earthenware cups perforated in the bottoms which are placed against one another, are suspended by a string under the middle of

this square cloth, and four cords attach it to the corners of the cloth. This is called the tying of the *tāni*. At the corners are also fastened two dried seeds, one of *midhal* and the other of *maiddāsing*.⁷ Into the *maṭli* or big pot placed below, the Brāhmaṇ puts *akshatāḥ* of *gava* (rice), betel nut, money, *karjūra* (dried dates), *kamalakākuḍī* (dried lotus seed), and a red cotton string. The meaning of this is not known. The Brāhmaṇ priest repeats some *mantras* or *ślokas* at his pleasure. At the end he repeats the Sanskrit *mantra* :—

सुमुहूर्चं, सुलभं, शिवं कल्याणं, आरोग्यं, निर्वि�-
धेन शुभं भवतु

meaning, " May the marriage end happily without any obstruction in an auspicious *nauhīrta*, *layna*, conferring happiness and health on the pair."

This *mantra* is repeated after every rite connected with the marriage, and is, in fact, the only *mantra* known to the Jainas proper. The other *mantras* the Brāhmaṇ priest repeats at his pleasure. He then receives a *dakshinā* or fee. Here ends the *Ganapati-pūjā*. The visit to the Kumbhāra and the *Ganēśa-pūjā* are

⁷ *Midhal* (in Sans. *Madana*; Marāṭhī *Gebphaka*), is the fruit of the *Randia dumetorum* (Lam.), and is also used in medicine as an emetic. *Maiddāsing* (Sans. *Acar-tāni*; Marāṭhī, *Muraḍasēṅga*), is the twisted pod of the *Helicteres Isora* (Linn.), which is also used medicinally. See Dymock's *Materia Medica of Western India*, pp. 338, & 91.

also performed by the bridegroom's party at his house.

After this *pūjā* the setting up of the *Māṇikya-stambha*, which answers to the *Muhūrtta-stambha* of the Brāhmaṇas takes place. In the latter case the *Muhūrttastambha* is planted several days or even a month before the marriage; but among the Jainas the *Māṇik thamb* is only placed on the morning of the marriage. To a log of a cubit's length of the *Khadira* tree (*Acacia catechu*), is tied a *mīḍhal* seed and betel leaf, by a red cotton string, technically called *uḍīn*; this is placed on the right side of the house with the same *mantra*, *Saṃshārīrttani* &c., as before. The priest then leaves, having received his *dakshinā*.

Two *Pāṇḍinīs*—wives of *Pāṇḍis*, a class of inferior Brāhmaṇas among the Jainas, similar to the Bhōjaks—are then sent from the bride's house with two large pots, one containing butter and the other milk, with silk cloths tied over their mouths. The quantity of milk and butter sent depends on the wealth of the bride's father. The *Pāṇḍinīs* go with their pots to the bridegroom's house, and place them before him. All these ceremonies take place in the morning.

Before the noon meals begin a woman, often a relative of the bridegroom, leaves his house, taking a pair of silver anklets of the Mārvāḍī form, puts them on the bride, and takes her to

the house of the bridegroom. But when they are not related this latter visit is not paid.

After putting on the anklets a lady goes from the bride's house with a large bamboo basket containing odd numbers of all the sweetmeats, cakes, &c., prepared for the guests. She also carries with her a vessel containing milk and sugar (*Gaj. Kalvāpirasro*), one bronze tray containing scented powder, one *vāḍhi* or vessel full of *ghī*, and a *kāmsiyō* or brass spoon for dipping out the *ghī*. A brass stool is placed for the bridegroom, who is made to sit on it. Before him the lady places all that she brings with a certain amount of money, which, again varies according to the circumstances of the bride's father. The lady, after doing this, returns to the bride's house. The meaning of this they do not seem to know; perhaps, as among the Brāhmans, it is merely an invitation to meals given to the bridegroom.

Then the mid-day meal is eaten. Later in the afternoon the bridegroom's procession takes place. He is dressed in a *jama* or rich gold-cloth, covering his whole person, an *uttarāsana* or upper garment made of gold-cloth, a *śelu* or cloth worn in the form of a *Yajñopavīta*, a *chīṭi* or head-dress of the Surati fashion, and a veil of gold-thread called *śehehhāb*. His shoes are also of gold-cloth. Thus dressed he mounts a horse richly caparis-

sioned, and rides slowly through the bazar to the bride's house. His relatives and friends and the guests invited, male and female, go in advance of him, with music playing before. The females sing as they proceed. With these rejoicings they reach the bride's house, where they are received and seated. Then *śrīphalas* or cocoanuts are distributed to all invited. To married men and the rich two *śrīphalas* are given to each. To bachelors only one. In case of a scarcity of cocoanuts, three *paisa* are given in place of each cocoanut; but if possible cocoanuts alone are given to males. At this point the guests if they chose may leave, but the relatives on both sides remain.

In the court-yard of the house a spot has been already chosen where the Jöshi Brâhmaṇ or priest prepares the *chanki* or square for the pair to sit in. Three bambu posts are planted at each corner of it, and it is canopied by a cloth; between the three posts in the corner are placed seven *mâtlis* or large pots. They are put one over the other, and tied with cotton thread to the poles. Thus there are in all twenty-eight vessels at the four corners. Rich men use copper and sometimes even silver vessels; but the poorer earthenware ones.

The bridegroom is now received in the porch of the bride's house by a lady relation of the latter having a pestle, yoke, churning stick, and spindle (*dhûsar*, *mûsar*, *ravaīyb* and *trâk*).

Each is covered in a part of the *ghāṭadi* cloth, and waved before the bridegroom. She puts a *kumkuma tilaka* and *vṛīhi* or unhusked rice on his forehead. Four small balls of cooked rice and ashes are tied in four bits of cloth waved before the bridegroom thrice, and thrown on the ground, two before and two behind, to avert the evil eye. Two cups placed mouth to mouth (*sampuṭ*) and tied with a red cotton thread are placed in the middle of the threshold. The bridegroom must place his foot on the cups, and break them before entering. He then goes into the house.

Next the pair come and sit in the *chauki*, the bridegroom on a brass stool set for him, and on his left upon another sits the bride; on his right is the Jūshi Brāhmaṇ. First the ceremony of *hastamēla* or joining of hands is performed—the right palm of the bridegroom being placed over the left hand of the bride, with the *mantra*—*Sumukhārttam, sulagnam*, &c. A *maṅgalasātra* technically called *vara-mālā*, is next tied by the Brāhmaṇ round the necks of the bridegroom and the bride. This ends the *hastamēla* ceremony.

The *Kulavēvatāpūjā* or worship of the family goddess follows. It is also called *Māyipūjā*. A *māṭṭi* or large pot is placed, in which the Brāhmaṇ places *akshatāḥ*, betel leaves, *phala*, or fruit. A lighted lamp is also placed in the pot, and the bridegroom is asked to put in

some rupees, which he does according to his means. *Nairédya* or food is offered before the goddess. The food prepared for the guests is always used for this *nairédya*. And the quantity here varies according to the supposed taste of the goddess.

The bride and the bridegroom next come to the square (*chauka*) in the court, and sit facing the east. The priest orders the father of the bride to bring a pestle and mortar, a bambu basket, and a lighted lamp suspended on a chain. He bids the pair walk four times round the fire, which has been lighted in front of them. They then hold their hands in the *hastaméla* position. The brother or some relation of the bride fills the cavity between the hands with *akshatáḥ*, which the pair throw on the east side of the fire. During this act certain *ślokas*, especially from the *māngaláśhṭaka*, are repeated.

Then a lady, often a relative of the bride's, now brings a large brass stool called *bhdjat*, and places it before the pair. A *tháli* or vessel with water is set on it. She puts *kausár* or sweetmeat made of wheat-flour also upon it. The woman who carried the *gháṭadi* on the bride's part in the morning comes and serves some of the sweetmeat in a dish. The pair pretend to eat, after which the woman washes the hands of the bridegroom and retires. As she does so the bridegroom catches hold of her

cloth and demands money which is given by the relatives of the woman, according to their means. Then the *Kuṇḍaléci* is again worshipped as before inside the house. At this time the *sutra*, or red marriage thread, is tied round the wrist of the bridegroom, and over the bracelet of the bride. A *ghāṭ* (*sāḍi*) is placed on the head of the bride by the woman that carried the *ghāṭadi* of the bridegroom in the morning. The bridegroom now goes out, leaving the bride, who pays respect to all her relatives and receives their blessings. She goes into the inner apartments and changes her clothes, and the bridegroom then returns, and demands his wife, and leading her out enters a palanquin, when the procession marches to the bridegroom's house. There they are received with salt and water waved before them by a lady of the house. Here the *māngala-sūtra* tied on the neck of the bridegroom is taken off by the Brāhmaṇ priest, that tied on the bride's neck being left.



✓ N.C.

